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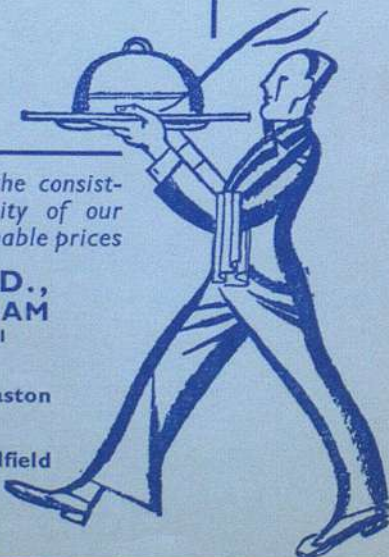
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Cardinal Newman
AND
The Church of the Birmingham
Oratory
A History and a Guide

HENRY TRISTRAM
of the Oratory

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PREFACE

MORE conscious of its deficiencies than anyone else can be, I venture to offer this little book, both to those who frequent our Church, and to those who merely visit it, hoping that from its pages the former may gain a fuller knowledge of what is the centre of their spiritual life, together with the associations that cluster about it, and that the latter may learn not only to appreciate what they see, but also to revere the living memory of the great Cardinal, John Henry Newman, to perpetuate which it has been erected.

Some may feel that my enthusiasm, both for him and for it, has carried me too far in the way of eulogy. But being aware that we, since we are human, are more prone to discern blemishes than graces, faults than merits, I make bold to plead that, if I have erred towards excess of praise, my error is understandable and pardonable.

To Father Denis Sheil, who generously gave me the freedom of his notes, from which I have derived much of my material, I am so deeply indebted that a mere acknowledgement of my obligation to him seems inadequate; and so I confess that to me the work seems to be his rather than mine, or at the very least his as much as mine.

I should advise visitors to the Church who may wish to take this book as a guide to begin at p. 35, and afterwards at their leisure to read the introductory and historical pages.

HENRY TRISTRAM.

The Oratory,
Birmingham.

November 9, 1934.

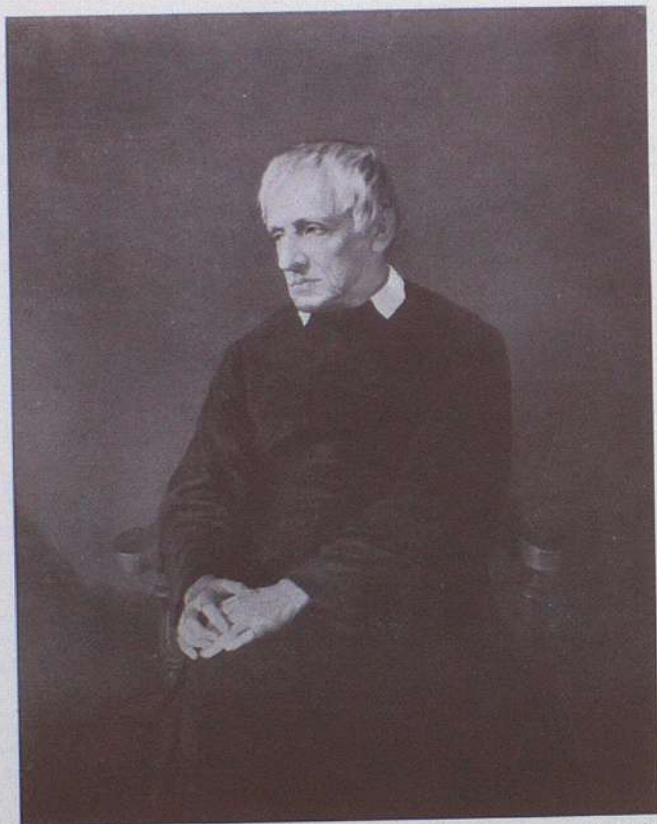
INTRODUCTION

ABOUT half a mile, perhaps more, perhaps less, from Five Ways along the Hagley Road, the main thoroughfare out of Birmingham to the west, the pedestrian may notice a wrought-iron gate in what at first sight appears to be a blank wall of red brick. If he has the curiosity to investigate, and ventures to enter, on the wall to his right he will find a number of marble tablets, and in the middle, one bearing the following inscription :

JOANNES HENRICUS NEWMAN
EX UMBRIS ET IMAGINIBUS
IN VERITATEM
DIE XI AUG. A.S. 1890.
REQUIESCAT IN PACE.

‘ John Henry Newman from shadows and images passed into reality on the 11th day of August 1890. May he rest in peace.’

This inscription will remind the reader, if he possesses any knowledge of the past century, that he is standing on a spot hallowed by its associations with one of the greatest figures in religious history, certainly the greatest that the Church of England ever produced, perhaps even amongst the greatest of those whose names adorn the annals of the Catholic Church in the post-Reformation centuries. For it was here that John Henry Newman spent the last thirty-eight years of his life. Here he took up his abode, to use his own homely expression, on February 16th, 1852 ; and here, as the tablet records, he died on August 11th, 1890. The inscription, his profession of faith in the reality of the unseen world, was his own composition, written when he had passed his seventy-fifth birthday, nearly fifteen years before his death, but adverted to again and again by him in the years subsequent to its composition. It was at his own express wish that it was inscribed upon the tablet to his memory and placed in the cloister, so different in its stark simplicity from the inscriptions grouped about it, also written by him in memory of his brethren who had died before him, as though to imply that, if any praise were due, it was theirs rather than his.



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*Cardinal
Newman.*

JOHN HENRY NEWMAN

The mere mention of Newman's name recalls a wealth of associations with persons and with places, but with one place especially. For first and foremost it recalls the University city of Oxford, that was the setting of his life from early youth to late middle age. Born on February 21st, 1801, he entered Trinity College as a boy of sixteen in the summer of 1817; and after five happy years there, he migrated to Oriel in 1822 upon his election to a fellowship. In 1828, still retaining his fellowship, as the Vicars of St. Mary's did, he was appointed, at the age of twenty-seven, to the vicarage of St. Mary the Virgin, the University Church, which was in the gift of Oriel; and this living he held until 1843, when, as we shall see, circumstances compelled him to resign it.

Oxford has been called the home of lost causes; yet during the seven centuries or so of its existence as a University, it has been the source of three great religious movements, each associated in particular with the name of a single man, the Lollardist in the fourteenth century, the Methodist in the eighteenth, and the Oxford Movement *par excellence* in the nineteenth. Of the first, Wycliffe was the inspiring genius; of the second, Wesley; and of the third, Newman.

Our concern here is with the third of these movements, not only because it derived its initiation from Newman, but even more because in the event it carried him, together with many of his friends and followers, into the bosom of the Catholic Church. A century ago the Church of England seemed to be in the utmost peril, and it was believed that no human power could save it from impending disruption. In the welter of political revolutions the old Anglican theory of the Church had broken down. Anglican theologians had been accustomed to teach that the State and the Church were constituted of the same body of men viewed under different aspects, the Church being the State in its spiritual, and the State being the Church in its temporal aspect. The justification of the Establishment on

this theory lay in the fact that the State was regarded as conterminous with the Church, and conversely the Church with the State. Obviously the theory, attractive as it looked on paper, did not really fit in with things as they were; it left out of the reckoning the relatively small group of Catholics, and the considerably larger groups of dissenters, divided from one another, but all external to the Established Church. But if a blind eye were turned to these awkward facts, parliamentary intervention in ecclesiastical affairs might plausibly be, and was, justified on the ground that Parliament, from which dissenters and Catholics were alike excluded, looked at in its religious aspect, constituted the lay Synod of the Church. But Parliament itself knocked the bottom out of this theory. The repeal of the Corporation and Test Acts in 1828, and the passing of the Catholic Emancipation Bill in 1829 put dissenters and Catholics on a level with Anglicans in the matter of parliamentary representation; and if they became Members of Parliament, as some of them at once did, they were in a position henceforth to participate in ecclesiastical legislation. Parliament, therefore, could no longer be regarded as the lay Synod of the Church, since it included men who owed the Church no allegiance.

So the old order changed, and gave place to new. But an even worse disaster was threatening. The Reform Bill of 1832, although it accomplished so much, was not looked upon as the final expression of the country's will. In the view of those through whose insistence it had been carried through Parliament, it marked only the first stage of reform; it was the foundation, not the crowning of the edifice. Many ancient institutions were in immediate peril, and not least of all the Church as by law established. It had lost its former prestige, and it had become almost a mockery; it seemed as though it would fall at the first blow. Could nothing be done to save it? That was the question that harassed many anxious hearts. But a more personal question began, like a spectre, to haunt the minds of the clergy who had inherited or accepted the High Church tradition. If the Church were disestablished, as seemed likely at the time, on what foundation did their

authority to teach the nation rest? As ministers of the Church, whom or what did they represent? Hitherto they had been the accredited agents of the nation viewed as a Christian community. But in the event of disestablishment, what authority would they possess?

The dangers by which the Church of England was encompassed forced men to combine in an attempt to avert them. Especially was this so at Oxford, devoted then, as it had always been, to the interests of the Church. There, on July 14th, 1833, from the pulpit of St. Mary the Virgin, John Keble, Fellow of Oriel and Professor of Poetry, issued a challenge to its despoilers. That day Newman ever afterwards, anxious always that credit should not be given to him when he felt that it was another's due, kept as the birthday of the incipient Movement. Keble's sermon may have had repercussions hardly to be gauged after the lapse of a century; but much more momentous in its effects was a step that Newman himself took, before the year was out, on his own initiative. The idea came to him that tracts would prove effective weapons in the campaign. That idea itself was far from being novel, but the manner of its execution certainly was; Newman proved himself to be a master in the art of controversy, without a predecessor, and equally without a successor. In the first of the series he answered the question about the status of the clergy, whether disestablishment came, or whether it did not. In either case their authority remained unaffected, for they were the successors of the Apostles, and what authority they had they derived from their apostolical descent. So the Church was, even though established, independent of the State fundamentally and essentially. Tract No. 1 was the clarion-call of the Oxford Movement; and multitudes when they heard it rallied to the standard.

In the course of the next few years tract succeeded tract. They were written by various persons in general sympathy with the aims of the movement, but the largest contributor to the series was Newman himself; and they were distributed by willing hands through the length and

breadth of the country, attaining an enormous circulation. The members of the party whose opinions they represented came to be known by the name of Tractarians, and the movement as the Tractarian Movement. The Tractarians revived many old doctrines and devotions that had fallen into desuetude; but most important of all, they claimed that the Church of England, although divided from the parent stock, still formed part of the Catholic Church. Almost immediately the effects of the Movement became visible everywhere throughout the country; for a century or more the Church of England had been in a state of torpor; but now it began once more to awaken into life.

Meanwhile, at Oxford, Newman was delivering from the pulpit of St. Mary the Virgin, Sunday by Sunday through the years, those matchless sermons, by means of which he laid the foundations of a spiritual revival. In them he abstained from touching on the distinctive principles of the Movement, and simply set forth in faultless English the basic truths of Christianity, common to all creeds and professions, the fallen state of man, the advent of the Redeemer, the heinousness of sin, the need of personal discipline, the beauty of holiness, and the reality of the world beyond the veil. Because there was a personality expressing itself in them, his words told, as the words of no other preacher from that pulpit had ever told before. The preacher captured the intellect of the University, and made his influence felt even by those who remained out of sympathy with the principles for which he stood. Young men came up from the schools to Oxford; to a greater or lesser degree they fell under the spell of his preaching; and at last when their course was over, they went down again to teach others the lessons that they had learned from his lips.

The claim put forward by the Tractarians, that the Church of England in some way or other formed part of the Catholic Church, involved a crucial issue. Whether he would or not, Newman was forced to define the relations on which in his view the English Church stood to the

Church centred in Rome, which put forward for itself an exclusive claim to Catholicity. Thus the Roman controversy, at first a cloud no bigger than a man's hand on the horizon, gradually came to overshadow the whole sky. Newman imagined that he had, in his lectures on the *Via Media*, laid the difficulty to rest once and for all. But gradually he realized that the theory of the *Via Media*, however attractive as a theory, did not in reality square with the facts of the case. His researches into the early history of the Church removed one by one the props that supported his theory; and from the year 1839 on he felt that his place in the Movement was precarious.

The emergence of the Roman controversy was the cause of much disquietude and restlessness; and Newman, with the object of checking his younger and more ardent followers who were threatening to leave him in the lurch, wrote Tract 90, in which he put, as far as he legitimately could, a Catholic interpretation upon the Anglican Articles. In so doing, he showed that he entirely miscalculated the strength of the essential Protestantism of the English Church. The publication of Tract 90 produced a storm, as violent and unreasonable as it was unexpected; bishops charged; ecclesiastical dignitaries fretted and fumed; the lesser clergy denounced and derided; and anxious parents detected the cunning and subtlety of Rome everywhere and in everything. Newman, suspected as a traitor to the Church of England, became generally discredited. He retired to Littlemore in 1842, resigned his benefice in 1843, and then for two years faced his inevitable death agony as an Anglican. The end was never in doubt, but the suspense was long drawn out. At last, on October 9th, 1845, he made his submission to the Catholic Church in the person of Father Dominic, an Italian Passionist working in England, whom Dalgairns, though quite uncertain of Newman's intentions, had invited to visit Littlemore. Thus unobtrusively the leader of the Oxford Movement changed his spiritual allegiance; and after a few months his University knew him no more. 'How vividly', wrote Principal Shairp, of St. Andrews, an undergraduate at that time, 'comes

back the remembrance of the aching blank, the awful pause, which fell on Oxford when that voice had ceased and we knew that we should hear it no more. It was as when, to one kneeling by night, in the silence of some vast cathedral, the great bell tolling solemnly overhead has suddenly gone still.'

In February 1846, Newman finally broke the ties that bound him to Littlemore, and with a handful of convert disciples took up his abode at Old Oscott, lent him by Dr. Wiseman, to which he gave the name of Maryvale. In the autumn of that year, acting on Dr. Wiseman's advice, he proceeded to Rome in order to pursue his ecclesiastical studies; and there on May 30th, 1847, he was ordained to the priesthood. By that time he had decided what his vocation was. Dr. Wiseman had, before he left England, thrown out the suggestion that the Oratory was the institute best adapted to his special circumstances; and at Rome the Holy Father encouraged him to fall in with Dr. Wiseman's suggestion. So he gave himself to St. Philip Neri, made his novitiate at Santa Croce under the direction of Father Rossi of the Roman Oratory, and at the end of the year returned to England as an Oratorian, authorized to establish in England St. Philip's Institute. On February 1st, 1848, after the first Vespers of the Purification, the Papal Brief was formally read out at Maryvale, and the congregation of the Oratory canonically erected in England. In the following year, because it is a characteristic of the Oratory that it should find its scope in large towns, he transferred part of the community to Alcester Street, Birmingham, and shortly afterwards another part to London. From Alcester Street, after three years 'of close and hard work', to quote Dr. Ullathorne, the Bishop of the diocese, he moved once more, but for the last time, to Edgbaston, where a house had been built for the community. There, a man unique among his fellow-countrymen, and recognized by them as one apart, he lived the remainder of his long life of almost ninety years; and when he died there on August 11th, 1890, England felt what Oxford felt in 1845, that he left a gap which could never be filled.

Landmarks in the Life of John Henry Newman

- Feb. 21, 1801. Born in Old Broad Street, London.
- May 1, 1808. Entered Ealing School.
- June 8, 1817. Went into residence at Trinity College, Oxford.
- May 18, 1818. Elected Scholar of Trinity College, Oxford.
- Dec. 5, 1820. Took B.A. degree.
- Apr. 12, 1822. Elected Fellow of Oriel College, Oxford.
- June 4, 1823. Took M.A. degree.
- May 16, 1824. Engaged to take the curacy of St. Clement's, Oxford.
- June 13, 1824. Ordained deacon at Christ Church, Oxford.
- June 23, 1824. Went to Worton to preach my first sermon.
- July 4, 1824. Took service for first time at St. Clement's, my first baptism.
- Mar. 26, 1825. Accepted Whately's offer of Vice-Principalship of Alban Hall.
- May 29, 1825. Ordained priest at Christ Church, Oxford.
- Jan. 20, 1826. Settled that I was to be one of the Oriel Public Tutors, beginning at Easter.
- Mar. 14, 1828. Instituted by the Bishop of Oxford to St. Mary's.
- July 14, 1833. Keble preached the morning Assize Sermon. 'I have ever considered and kept the day, as the start of the religious movement of 1833' (*Apologia* p. 35).
- Feb. 27, 1841. Tract 90 published.
- Sep. 19, 1843. Resigned St. Mary's.
- Sep. 25, 1843. Preached my last sermon.
- Oct. 3, 1845. Resigned fellowship.
- Oct. 9, 1845. Admitted into the Catholic Church by Fr. Dominic.
- May 30, 1847. Ordained priest by Cardinal Frasoni.

- Feb. 1, 1848. Set up the English Congregation of the Oratory.
- Aug. 22, 1850. Admitted to the Doctorate of Divinity.
- Nov. 12, 1851. Appointed Rector of the Catholic University of Ireland.
- Nov. 12, 1858. Resigned Rectorship of the Catholic University of Ireland.
- May 2, 1859. Founded the Oratory School.
- Dec. 15, 1877. Elected Honorary Fellow of Trinity College, Oxford.
- May 12, 1879. Created Cardinal.
- Aug. 11, 1890. Died at 8.45 in the evening.
- Aug. 9, 1890. Buried at Rednal.

* * * * *

The following notes are taken from Cardinal Newman's Diary. They are given in his own words in order to preserve the touch of actuality :—

- Jan. 26, 1849. I set off for Birmingham (Alcester Street) for good.
- Feb. 2, 1849. Chapel opened.
- Mar. 4, 1850. The land bought at the Five Ways.
- Oct. 11, 1850. Molloy came with plans of the house.
- Nov. 23, 1850. Mr. Flanagan (architect) came.
- Apr. 18, 1851. Went up to the new house.
- Dec. 18, 1851. Molloy returned from Paris with the plans of the Church (by E. E. Viollet-le-Duc).
- Feb. 16, 1852. Sang Missa Cantata in new house at Edgbaston, and took up my abode there.
- Apr. 3, 1852. Finished getting in all my books and papers into my room at Edgbaston.
- Apr. 15, 1852. Went up to Edgbaston, leaving Alcester Street for good.
- Mar. 31, 1853. Contract settled for our temporary chapel.
- Apr. 4, 1853. First stone laid of temporary chapel.
- Nov. 22, 1853. Church opened.

- Apr. 19, 1858. Pollen came down about enlarging the Church.
- May 27, 1858. Began additions and alterations to the Church, an aisle and raising the nave.
- Aug. 9, 1858. The throwing two small rooms into St. Philip's Chapel begun.
- Aug. 15, 1858. First High Mass in enlarged Church at altar in aisle.
- Dec. 6, 1858. Baldacchino removed to High Altar of Church.
- July 11, 1860. Church enlargement begun, a transept and apse.
- Oct. 2, 1860. The nave boarded up for the enlargement of the sanctuary.
- Feb. 10, 1861. Church opened with High Mass and Te Deum.
- Feb. 25, 1862. Blessed and opened the new school-room.
- July 16, 1872. Alterations in cloister begun.





Photo—J. W. Harrison.

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*The Shrine
of St. Philip.*

ST. PHILIP NERI

Thus it was that St. Philip Neri came to England in the person of the greatest of the converts that England has given to the Church. But this was not St. Philip's first contact with England, or at least with Englishmen. During the last years of his life on earth the Catholics of England were passing through a period of merciless persecution, almost unequalled in the history of the Church. There is a tradition, not written, but oral, that when the ancient English Hospice at Rome was converted into a college for the supply of priests to serve on the English mission, St. Philip used to salute the students, as he passed them in the streets and squares of Rome with the words, '*Salvete flores martyrum*'. So the custom grew up among them of paying the Saint a farewell visit, when they were on the point of leaving Rome to face the unknown but certain perils of their native land, and of asking him for his blessing upon themselves, their work, and their country. One, and one only, tradition records, refused to make the customary visit; and he in the end, broken by the constant dangers that surrounded him, fell away from the faith, and preserved his life at the heavy price of apostasy.

St. Philip was one of the brightest constellations in the galaxy of saints that illuminated the murky period of the Protestant Reformation. Many of them he never met, since distance meant much more then that it does now; but with six of them he was on terms of close friendship. Of these we may mention St. Ignatius Loyola, St. Charles Borromeo, St. Camillus of Lellis, St. Felix of Cantalice, St. Pius V and St. Alexander Sauli. It is almost certain, too, that he knew St. Francis of Sales, and that he had seen St. Catherine of Ricci. These saints differed not only from one another, but also from him, in their way of life, but they were all nevertheless at one in the object which they had set before them. The dates of his birth and death are significant; for living from 1515 until 1595 he saw the birth of the Reformation in Germany, its progressive victories, and its final frustration. It alienated a con-

siderable part of Europe from the Church, but the Church itself it did not destroy. The Counter-Reformation which St. Philip unobtrusively but none the less effectively helped to promote revealed the inherent vitality of the Church, and Protestantism, though not dislodged from the territories gained during the course of the sixteenth century, has made no further progress since.

In 1511 Martin Luther, the apostate Augustinian and inspiring genius of the Protestant Reformation, made a visit, not a pilgrimage, to Rome, and finding what he wanted to find, summed up his impressions in two sentences: 'I would not for a hundred thousand gulden have missed the sight of Rome. I might have thought else that I did the Pope injustice'. In 1517 he proclaimed his revolt against the Church by nailing up upon the castle door at Wittenberg the ninety-nine theses in which he formulated his challenge to the Catholic theologians. Between these two dates, in 1515, St. Philip was born at Florence, and there he spent a happy boyhood, until he attained the age of sixteen. Then he was sent south to San Germano to join his father's cousin, Romolo Neri, in a business that he had built up, and later on to succeed him as his heir. Two years after, he turned his back upon the brilliant worldly future in prospect for him, and made up his mind to set out for Rome, certain of God's call, but still uncertain of his course in life.

In 1533, a boy of eighteen, he arrived in Rome, a stranger among strangers, solitary and alone, without friends and without resources; and in Rome he spent the rest of his long life of eighty years. In all those sixty years and more, only once was he tempted to leave the Eternal City. Then, his imagination stirred by the exploits of St. Francis Xavier, the St. Paul of modern times, in the distant East, he felt a desire to emulate him and to crown his life with martyrdom. But a Cistercian, Agostino Ghattini, to whom he opened his heart, told him that Rome was to be his Indies; and that he accepted as God's will for him.

St. Philip's life was unconventional, and his apostolate unique in the history of the Church. Apparently without any aspirations to the ecclesiastical state, he began to

labour for his own sanctification and for his neighbour's good, as a simple layman, a free-lance in the army of God. Haunting the public places of Rome, the banks, the shops, the warehouses, he greeted the young men whom he met with the words, 'Well, my brothers, when shall ye begin to do good?' And they, falling captive to his winning charm, took his words to heart, and amended their ways. For seventeen years he lived this vagrant kind of life, engaged in the spiritual and the corporal works of mercy, for he also visited the hospitals and assisted the neglected sick; but then, when he had nearly completed his thirty-sixth year, yielding to the urgency of his confessor, he consented to become a priest, and was ordained on May 23rd, 1551.

After his ordination he abandoned his life of independent action, and went to live with his confessor and a number of other priests in a house attached to the Church of San Girolamo della Carità. From this moment the real apostolate of his life began. Devoting himself mainly to the interests of men and boys, he welcomed them in his room, accompanied them in visits to the basilicas and churches of Rome, took part in their games, and amusements, and gradually weaning them from the world, won them to himself as the means of winning them to God. His triumphs were, in the natural order, purely triumphs of personality. 'All he did', writes Cardinal Newman, 'was to be done by the light and fervour and convincing eloquence of his personal character. . . . He did not so much seek his own as draw them to him. . . . And those who came remained gazing and listening till at length first one and then another threw off their bravery, and took his poor cassock and girdle instead, or, if they kept it, it was to put a hair cloth under it, or to take on them a rule of life while to the world they looked as before.' In the supernatural order his influence was mainly exerted through the sacrament of penance which he urged the young to frequent more often than they received Holy Communion. Within a short time his confessional at San Girolamo became the heart and centre of a wonderful apostolate.

In the meantime he turned the informal meetings in his room to the spiritual profit of those who found their pleasure in his society. When he had his young friends grouped about him, sitting upon his bed or leaning against it, he would imperceptibly divert the conversation from worldly to spiritual subjects. Not wishing to dominate the proceedings himself, he also encouraged others to take part in the discussions and discourses. So great was the attraction he exercised over the young that before long his room proved too small to hold the throng that gathered around him. Accordingly, in 1558, he had a room built over one of the aisles of the Church; and to it he transferred the meetings. Out of these small beginnings the Oratory grew.

The Florentines living in Rome had a church, San Giovanni dei Fiorentini, which was served by a community of ten priests. In 1562 their superior died, and St. Philip was invited to succeed him. But he was unwilling to leave San Girolamo. After negotiations lasting through two years, a compromise was reached, St. Philip consenting to accept the office on condition that he was allowed to remain where he was. Thereupon he had five of his subjects ordained priests, and sent them to reside there. They lived in community under a simple rule prescribed for them by him, and every day they went to San Girolamo for the spiritual exercises. Thus what were to become the two characteristic features of the Oratory, the spiritual exercises and the community life, grew up apart, the former at San Girolamo, the latter at San Giovanni; and it was only after the lapse of more than ten years that they were combined with each other.

The community developed rapidly through the influx of fresh subjects. Its size made it possible that it should continue in its amorphous condition without papal recognition as a pledge of stability and permanence. Accordingly, it was in 1575 formally approved of by papal Bull as the Congregation of the Oratory, and given the church of Santa Maria in Vallicella. The church being too small for the exercises, St. Philip had it pulled

down and a new church, a far larger one, still called the Chiesa Nuova, erected in its stead. It was opened for divine worship before Septuagesima 1577, some of the Fathers being already resident there, while the rest joined them in the April of that year; but it was not until 1583 that St. Philip consented to join them, and then only in obedience to the express command of Pope Gregory XIII. At the Vallicella he spent the remaining twelve years of his life; and when he died, in 1595, the condition of Rome, permeated by his influence and purified by his apostolate, more thoroughly purged and cleansed of its corruption than any other city before or since of which we have knowledge, proved what could be effected by a man single-handed and single-hearted, dominated and mastered by a transcendent ideal.



ST. PHILIP'S INSTITUTE, THE ORATORY

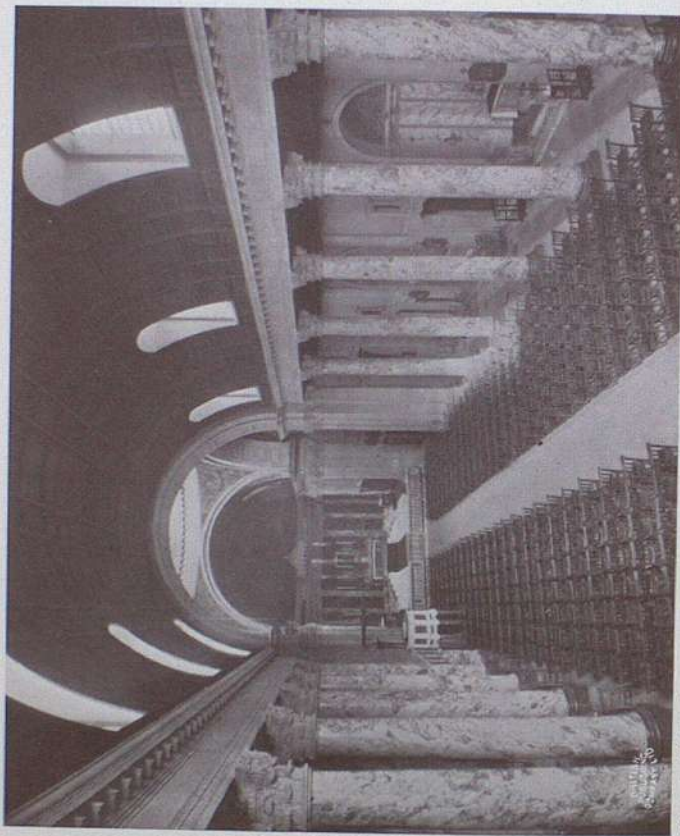
St. Philip never entertained the thought of becoming the founder of a religious order. Probably he felt that there were already a sufficient number to satisfy the different needs of different individuals, and he saw new orders springing into existence within the space of his own lifetime. But whether he would or not, he was forced by the pressure of circumstances to do something of the kind; and consequently, as we have already seen, in 1575 he obtained from Gregory XIII a Bull establishing the Congregation of the Oratory in the Church of Santa Maria in Vallicella.

As an institute the Oratory was unique. The three vows constitute the essence of the religious state, but St. Philip would not have his subjects bound by vows, although he would have them aim at the perfection of religious. They were to remain simple priests, living under obedience, united to one another by the internal bond of charity and by the external bond of a common life. During St. Philip's lifetime they had a few rules for their guidance, but no rule in the proper sense of the term, since St. Philip himself was their rule, the living embodiment of the life which they were to lead. Naturally, when they had lost their founder, it became impossible that this state of things should continue indefinitely. But it was not until seventeen years had gone by since his death that the constitution of the Congregation was drawn up, and embodied in a written rule. This rule received the approval of Paul V in 1612, and it still, with a few slight modifications for different countries, remains in force.

The objects that St. Philip set before his Institute were three in number—preaching, prayer, and the administration of the Sacraments. It was customary at Rome at the beginning to have four successive sermons a day, each lasting half an hour, at the expiration of which a bell was rung and the preacher descended from the pulpit without more ado. The characteristic note of the sermons was

simplicity ; they were plain and familiar discourses on a point of spirituality, on a text of Holy Scripture, on the history of the Church, on the life of a Saint, without any rhetorical display such as was usual in those days, in fact without adornment of any kind. Prayer, in addition to the spiritual exercises of the community in which meditation had a prominent position, included also the liturgical offices of the Church, carried out with due solemnity, and short popular devotions according to the season of the year. The administration of the Sacraments meant constant attendance in the confessionals in particular, so that the faithful might never be without the opportunity of receiving the Sacrament of Penance. In keeping with St. Philip's principle, a little love, and the rest will follow, the mode of direction was gentle rather than severe, since souls are won for Christ more effectively through kindness than through fear.

The Oratory at Rome did not remain solitary for long. Similar congregations were to spring up as though by magic in many parts of Italy after St. Philip's death. But he insisted that all the houses, though adhering to the same mode of life, should remain independent and autonomous. From Italy the Institute spread to other European countries, Sicily, France, Spain, Portugal, Poland, to South America, to India, and to Ceylon. The last century proved to be a time of special trials, and in the stress of war, revolution, and political change many houses ceased to exist, some being despoiled and forcibly suppressed ; but some survived, and some have since been restored. There are still houses in Italy, Sicily, Spain, Poland, England, Germany, and Central America ; and there are signs that hold the promise of further developments in the future. May St. Philip, the Apostle of Rome, become the apostle of the modern world !



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Copyright,
*A General View
of the Church.*

THE OLD CHURCH

We must now return from our account of St. Philip and of the foundation of his Institute, and resume once more the thread of our narrative at the point where we broke off in order to give the reader some idea of the work that Newman had undertaken under the patronage of St. Philip and of the manner of life that he had chosen to lead.

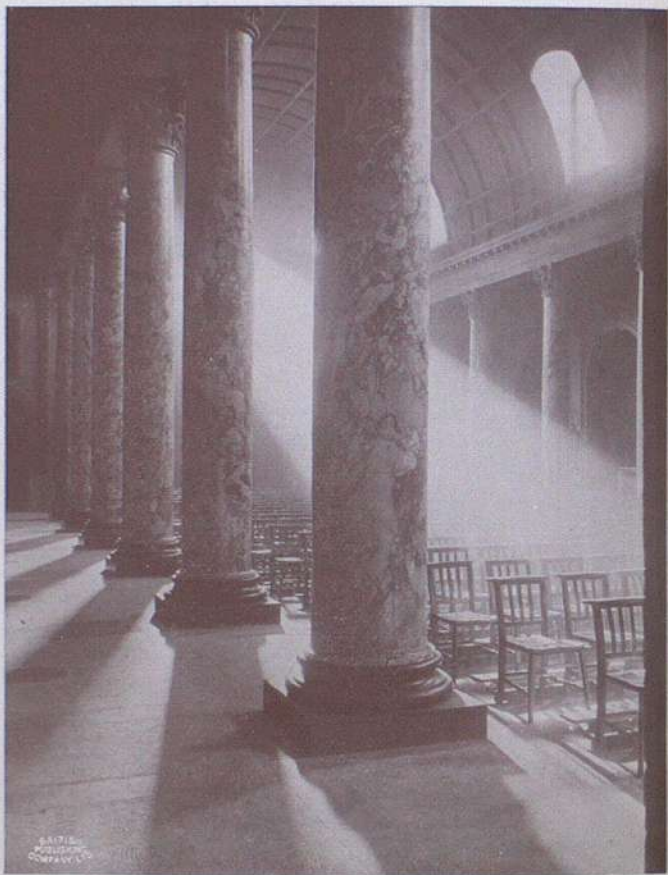
When he settled at Edgbaston in 1852 with his small community, his most pressing necessity was a church. He accordingly set about building one without any delay. But he found himself in a quandary. He had practically no resources of his own to draw upon, and he could not venture to appeal to the general public for funds, since subscriptions were even then coming in from all parts of the world to meet the heavy costs of the Achilli trial. So rather than trespass too far upon the generosity of the public, he abandoned whatever more ambitious designs he had entertained, and contented himself with putting up a building large enough for immediate needs, but nothing more. This church, dedicated to the Immaculate Conception, was opened on St. Cecilia's Day, November 22nd, 1853.

It had no pretensions of any sort to architectural beauty; in fact, it simply consisted of four plain brick walls and a roof; and the roof itself was bought, ready-made and second-hand, from a disused factory. During the next few years Newman's attention was occupied with the establishment of the Catholic University of Ireland; but when he left Dublin, and returned to Birmingham in 1857, he found the Church inadequate to the growing demands of the neighbourhood, and almost immediately enlarged it by the addition of an aisle, while the roof was raised at the same time. These alterations were completed by August 8th, 1858. Two years later a transept and an apsidal sanctuary were added, and the opening ceremony took place on February 10th, 1861. The architect was Mr. John Hungerford Pollen, whose most ambitious work is the Catholic University Church at Dublin, built in accordance with Newman's wishes.

A general idea of what the old Church looked like when it had reached its final form can be obtained from pictures and photographs still in existence. The sanctuary was raised by seven steps above the level of the Nave, and the new High Altar was made of wood. There were two Transepts, the one on the Gospel side being deeper than that on the Epistle side, and one aisle, which was on the Epistle side. The deeper Transept contained the Sacred Heart Altar, surmounted by a blue and gold baldacchino which had previously hung over the old High Altar. In a recess in the north wall stood the old High Altar, with a picture of Our Lord in his Agony in the Garden hanging above it, which afterwards gave place to a picture of Blessed Juvenal Ancina. On the Gospel side of the Nave there was one chapel, that of our Lady, and in it stood the statue of our Lady, a reproduction of Notre Dame des Victoires at Paris, which has now been incorporated in the present Lady Chapel. In the single aisle there were two chapels, one on either side of the Sacristy door; the one, with wooden doors dedicated to Blessed Sebastian Valfre; and the other to St. Valentine, whose relics, found in the Roman catacombs together with those of other martyrs, had been given to Newman by Pius IX coupled with the permission to keep his feast on February 21st, because this was Newman's birthday. Against the north wall of the Epistle Transept stood the altar of St. Joseph, separated by a screen of glass and wood from a passage leading into the Bona Mors Chapel that lay beyond. Originally lofty, this chapel had had its height cut down by half in order to provide a space for a choir-room on a level with the organ gallery in the Epistle Transept. Before he became a Cardinal, and had a private chapel in the house, Newman used to say Mass in the Bona Mors Chapel, the seclusion and privacy of which greatly appealed to him. Through it there was an entrance to the Sanctuary and to the Sacristy beneath. The old wooden pulpit stood in the Nave on the Gospel side. When the Oratory School was founded in 1859, a raised platform was erected in front of the Sanctuary for the accommodation of the boys.

Such was the Church with which Cardinal Newman was forced through lack of means to content himself for all his days, dingy, shabby and dowdy, although quaint and attractive in many ways, and entirely devotional. And yet all the time he kept by him, in case a new church ever came within the range of the possible, the majestic designs of the famous French architect, the restorer of many French cathedrals, E. E. Viollet-le-Duc. In this fact there is a certain irony, that he should always have nursed the hope of erecting one day or other a permanent church, while circumstances forced him to put up with a building that at best was only a temporary makeshift.





Photo—J. W. Harrison

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*Sunlight and Shadow
among the Columns.*

THE NEW CHURCH

After Cardinal Newman's death in 1890 a feeling gradually grew up that a permanent memorial should be erected to mark in perpetuity his connexion with the spot where he had lived so long, and which he had made famous throughout the whole world. What form this memorial should take could not remain long in doubt. The old Church had been hurriedly built, not for permanence but to meet immediate needs; and in the course of years it had become quite inadequate to accommodate the growing congregation. The idea of building a permanent church to Newman's memory took root and germinated; and when a decade had passed, it was felt that the time was ripe for a beginning. The architect chosen to carry out the work was Mr. E. Doran Webb. The only site available was that on which the old Church stood; and that fact raised the problem of building a new Church without demolishing the old until the last possible moment. The foundation stone was laid on Friday, March 25th, 1903, by Dr. Ilsley, the Bishop of Birmingham, in the presence of the Duke of Norfolk and a considerable assembly. While the building progressed, the old Church remained in continuous use until Quasimodo Sunday, 1906. On Tuesday, October 9th, 1906, the anniversary of Newman's reception into the Church, the Nave was opened, the Bishop being the celebrant of the High Mass, and the Archbishop of Westminster the preacher. For three years longer the work of building the Sanctuary, the Transepts, and the Dome went on. When it was finished, the completed Church was opened on December 8th, 1909, the Bishop being again the celebrant, and Father Joseph Rickaby, S.J., the preacher. Eventually, on June 23rd, 1920, the Church was consecrated by Dr. Ilsley, Archbishop of Birmingham. During all these years progress was being made with the interior decoration, which has not yet reached completion.

The Style of Architecture

Seeing that the Church was intended to be a memorial to Cardinal Newman, it was impossible that there should

have been any hesitation about the style of architecture in which it was to be built.

Writing from Milan, when on his way to Rome in 1846, he said: 'I cannot deny that, however my reason may go with Gothic, my heart has ever gone with Grecian'. The Gothic style, he wrote in his *Dublin Discourses*, 'is endowed with a profound and commanding beauty, such as no other style possesses with which we are acquainted, and which probably the Church will not see surpassed till it attain to the Celestial City'.

In spite of this his preference was for the style which he called indifferently Grecian, Italian, Palladian or Classical. He loved it for its 'simplicity, purity, elegance, beauty, brightness', that seemed 'to befit the notion of an Angel or Saint'. He loved it for the 'line of round polished columns, and the graceful dome, circling about one's head like the heaven itself'. He loved it because it seemed to him 'to typify the sanctity or innocence of the Blessed Virgin, or St. Gabriel, or the lightness, grace, and sweet cheerfulness of the elect', and that he thought the Gothic style did not do, whatever other merits it possessed.

In the middle years of last century the controversy between the Goths and anti-Goths waxed so furious that Newman once remarked that three-fourths of the English Catholics would regard the adoption or the rejection of one or other as an indication of Catholic instinct or the reverse according to their own personal preferences. The Oratorians, since they favoured the Classical style, came in for much abuse, especially from the great Gothic architect, Pugin. In a letter to one of his critics, Newman put his case clearly and lucidly from his own standpoint, as an Oratorian: 'The Church, while one and the same in doctrine ever, is ever modifying, adapting, varying her discipline and ritual, according to the times. . . . Gothic is now like an old dress, which fitted a man well twenty years back, but must be altered to fit him now. It was once the perfect expression of the Church's ritual at those places at which it was in use; it is not the perfect ex-

pression now . . . not that we do not feel the greatest admiration for the Gothic style, but that we will not allow details which were proper in England in the Middle Ages to be points of faith now. Now for Oratorians, the birth of the sixteenth century, to assume the architecture simply and unconditionally of the thirteenth, would be as absurd as their putting on them the cowl of the Dominicans or adopting the tonsure of the Carthusians ; we do not want a cloister or chapter-house, but an Oratory'.

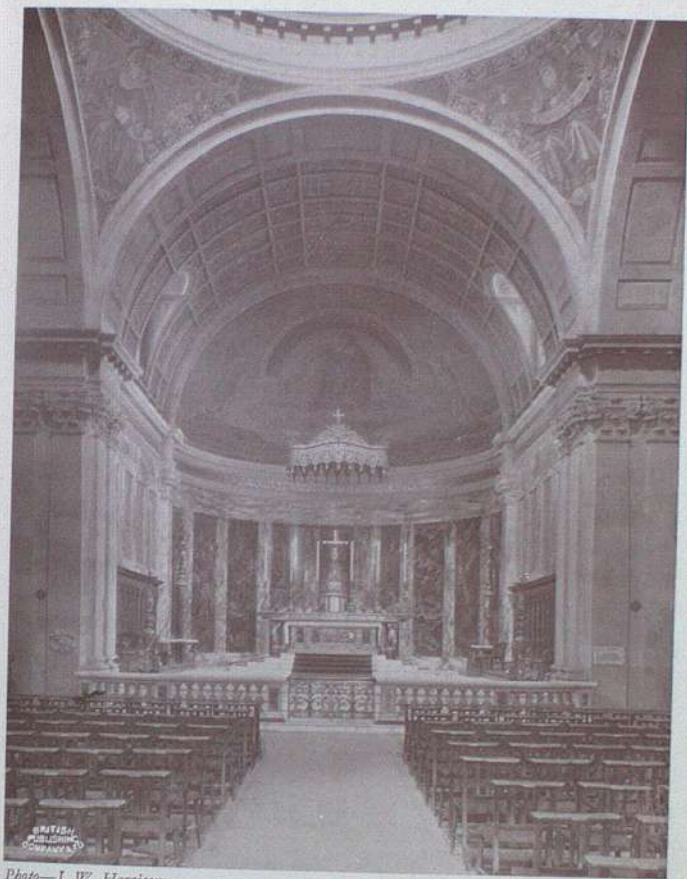
This last sentence suggests an obvious consideration, that the purpose which a church is intended to serve should determine the style in which it is to be built. The classical style, in some one or other of its various developments, is admirably adapted for parochial purposes, since it not only ensures a spacious Sanctuary for the liturgical services, but also provides ample accommodation for a large congregation grouped within sight of the High Altar and within hearing of the pulpit. The new Church may be described loosely as a small Basilica carried out in the Italian Renaissance manner. The general idea was borrowed from San Martino ai Monti at Rome, a church much admired by Newman, which in its present form dates from 1650 ; but many modifications have been introduced, of which the most notable is the barrel roof.

Perhaps a brief digression to explain what is meant by a Basilica will not seem to the reader to be inopportune here. The term itself suggests an eastern origin for the architectural form to which it is applied. But however this may be, it was at Rome especially that this form, whatever its origin, once adopted, received its development. Originally employed to designate any spacious building used for public business, the term in course of time came to be applied exclusively to buildings that conformed to a certain general type—a spacious central area, enclosed on both sides, sometimes at the ends as well, by galleries or aisles less lofty than the central area and separated from it by lines of columns supporting the roof, and having a raised apse at one end, occasionally at both. Buildings

such as these were to be found in the larger private houses ; and it was natural that, when the owners were Christians, they should be used for the purpose of Christian worship. When Constantine made his peace with the Church, and issued his edict of toleration in 313, he initiated a great epoch of ecclesiastical architecture. The Christians, henceforth allowed to practise their religion publicly, began openly to build churches, and took the Basilica as their model. In general they adopted by preference the form with two aisles and the single apse. But they sometimes modified it by the addition of two transverse arms running out at right angles between the nave and the apse, known as transepts, which afterwards, perhaps under Byzantine influence, became almost a regular feature in the ecclesiastical architecture of the West, partly no doubt because the cruciform ground-plan introduced an element of symbolism. It is impossible to make precise general statements in architecture, but perhaps we may venture to say that a Basilica in its simple developed form, though there are many variations, is a building consisting of a nave with an aisle on either side, separated from it by a line of columns, a sanctuary terminating in an apse, and two transepts between the nave and the sanctuary at right angles to the axis.

A General View

On entering the Church the visitor who possesses some knowledge of the history of architecture, will hardly fail to observe one notable peculiarity. In the early Basilicas the ceiling was normally flat, although they sometimes had what we speak of as an open roof, the interstices between the roof-beams not being filled in. In Renaissance churches it is not unusual to find a clerestory, or range of wall, pierced by windows, rising above the level of the aisles from the architrave that rests upon the columns, and supporting a flat ceiling. In our Church the roof rests directly upon the architrave, and it is not flat but vaulted. The barrel roof, as it is called, though not an exceptional, is certainly an unusual feature in churches conforming in general to this type.



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The Sanctuary.

This is the most striking modification. In other respects the building follows the orthodox lines. It has a nave with single aisles, separated from it by rows of columns, shallow transepts with a dome at the junction with the nave, and a raised sanctuary terminating in an apse and a semi-dome.

The total length is 198 feet, 48 feet from the Communion rail to the Apse, and 152 feet from the front step to the Communion rail. The total breadth is 57 feet, the Nave being 45 feet, and the Aisles 12 feet.

The Columns of the Nave

The eye of the visitor should be caught at once by the two stately rows, six in each, of marble columns supporting the roof of the nave. These columns are monoliths, and they were at the time of their erection, and perhaps still are, the tallest marble shafts in England, being 17 feet 8 inches long. They stand upon green Swedish marble bases 1 foot 4 inches high, and support capitals measuring 2 feet 8 inches, so that the height of the architrave from the floor is altogether 21 feet 8 inches. The marble is called Breccia or Brèche, being quarried at Serravezza, in the Ligurian mountains, on the way from Modane to Rome. It is interesting to recall the mode in which the columns were conveyed from Italy to Birmingham. After having been quarried and roughly shaped at Serravezza, they were rolled down the steep mountain-side to the road below, and carted to the little port of Avenza. There, when they had received their final shaping, dressing and polishing, they were cased in zinc, packed in olive-wood planks, and shipped in twos on a little steamer which had to make six voyages in all, and nearly sank on one of them. On their arrival in England, they were transferred to canal barges, and eventually reached their destination by being hauled up from Monument Road Wharf to the great confusion of the traffic, since they had to be turned right across the Hagley Road in order to be brought into line with the gate.

In connexion with the columns a word should be said

on the subject of their shaping, or, to use the technical term, their *entasis*. It is a curious fact that, if a marble shaft is not to look like a mere tube or drainpipe, it must not be made of the same girth or thickness all the way up. The ancient Greeks realized this architectural principle in very early times, and although at first they were inclined to emphasize it unduly, they came through experience to be more subtle in the use of it, when they erected the stately colonnades surrounding their temples. The human eye does not at once grasp that the lines of a column are not straight; but the fact that they are not has a distinct influence upon the general effect. The perfection of the *entasis* depends upon the skill of the architect; and Mr. Doran Webb certainly designed columns that satisfy the eye, since they give the impression of strength and massiveness combined with buoyancy and elegance. This effect becomes most noticeable when the nave is unencumbered with chairs. Then they seem, as it were, to spring up from their bases in order to support the heavy weight of the architrave and roof, not to be sinking down beneath the burden of what they have to carry.

The Sanctuary

There is no word in English that exactly expresses the relationship of the Sanctuary to the rest of the Church; but the reader will understand what we mean, if we venture, with a slight misuse of language, to describe it as the climax or the culminating point, the reason, as it were, for the existence of all the rest. In England the High Altar is customarily the altar of the Blessed Sacrament, and so the Sanctuary is pre-eminently the dwelling-place of the Most Holy. But in addition to this, the main object served by a church is to provide a place in which Almighty God may be worshipped by the celebration of the Holy Mysteries. High Mass, carried out with august ceremonial and appropriate splendour, is the supreme expression of public worship; Low Mass, a comparatively late development, is a condescension on the part of the Church to the ever increasing exigencies of modern life. Now, the Sanctuary may be, and is, used for other

purposes, but its main liturgical function is to be the theatre in which High Mass is celebrated ; and as such, it is the focus on which the gaze of all who assist at it is centred. It follows from this that the Sanctuary should be not only spacious and dignified, but also the most conspicuous and most highly adorned part of the Church. Its effectiveness in this respect depends in part upon its proportions and upon the beauty of its lines, but in part no less, and especially in Renaissance architecture, upon the harmony of the various marbles introduced into the decoration of the walls.

The walls of the apse are covered with panels of red African onyx alternating with bands of Siena marble, deeper in tone than ordinary Siena, and known as 'Old Convent'. The four panels on each of the side walls are of a rare green Mexican onyx, the costliest marble in the Church, beautifully veined and translucent ; and the marble bands in which they are set are of Siena marble, though not 'Old Convent'. The four pilasters are of the same marble. The balustrade, with its balusters, of soft blue-grey Sicilian Dove marble came from the Church of Sant' Andrea della Valle in Rome, and was secured when the High Altar there was dismantled, as will be more fully explained when we come to the description of the Lady Altar.

The High Altar, designed by Mr. Dunstan Powell for the old Church, was a gift from the congregation in commemoration of the golden jubilee of the establishment of the Oratory in Birmingham (1849-99). At the meeting when the formal presentation was made, Father Ignatius Ryder, who was then Superior, after referring in enthusiastic terms to the beauty of the design and of the workmanship, went on to say that it was incumbent on the Fathers to provide a worthier setting for so magnificent an offering. His words were prophetic ; perhaps even they gave the initial impulse to the movement that has resulted, although he did not live to see it in its completeness, in the worthier setting of which he spoke. The idea of the altar, with its two supporting Putti or Seraphs,

is derived from the famous Certosa of Pavia ; and that of the extremely effective tabernacle, circular in form and surmounted by a dome supported by metal gilt columns, from the Chapel of the Blessed Sacrament at St. Peter's. The front of the altar, consisting of a single large panel of vivid Connemara marble, flanked by two smaller panels of the same beautiful green marble and surrounded by large plaques of lapis lazuli, stands out conspicuously, especially when the sunlight falls upon it.

The baldacchino or canopy that hangs above was a gift from the children of John and Mary Hungerford Pollen in memory of their parents, who were devoted friends of our Cardinal. It is a gorgeous example of modern Italian workmanship, carried out in Rome. The craftsman responsible for it, Ernesto Sensi, other specimens of whose admirable work are to be found in the Church—the organ-case, the best candlesticks, the frame of St. Philip's picture, the relic-case—is a humble worker in a small way of business, content with a mere shanty near the Tiber for his own accommodation and that of his two apprentices. Nevertheless, with his nimble mind and sure artistic feeling, he immediately grasps an idea suggested to him, however inchoate, and gives it its developed and perfect expression in wood.

The choir stalls, carved at Trowbridge in Italian walnut, dignified, quiet and restrained, are admirable specimens of English craftsmanship.

Apart from a few special gifts, the entire Sanctuary was the gift of the late Mr. Charles Shaw ; and from first to last a sum of over £10,000 has been expended on it. That it forms a singularly attractive artistic whole no one would venture to deny ; the combination of the various marbles in the altar and on the walls, together with the gold and blue of the ceiling, produces a great blaze of colour, but the total effect is not garish, since the hues blend so harmoniously with one another that the very variety seems to contribute to the mellow, concordant splendour of the whole.

The Mosaics

In our description of the Sanctuary no mention has been made of the mosaic in the semi-dome above the Apse. The reason for this omission is that it forms one of a series, and so should be referred to in connexion with the others. When St. Philip was building the Chiesa Nuova he expressed the wish that Our Lady should be introduced into the decorative scheme of each altar; and this is the reason why the main incidents in her life are depicted in mosaic in the semi-domes above the various altars. The series begins with the Presentation in the Temple at St. Anne's Altar, and ends with the Coronation at the High Altar.

The drawings for the whole series, as well as those for the four major prophets in the pendentives of the dome, were executed by the late Mr. Westlake, then nearing the end of a long life devoted largely to Catholic art. His last work for us was his design for the mosaic at the Altar of St. Valentine, near the pulpit, the Descent of the Holy Ghost on our Lady and the Apostles, by far the best of the mosaics at the side altars. How great a loss to art his death entailed, is illustrated by the recent mosaic work in the dome, which is notably inferior to the rest.

Some readers may be interested to learn that a mosaic is composed of small cubes of variously coloured glass, known as *tessere*. They are manufactured at Murano, near Venice, where the industry has flourished for a thousand years and more. Sometimes, as at Westminster Cathedral, or, to take an instance nearer home, in the new church at Droitwich, the mosaic is built up on the spot upon the surface prepared for it out of the individual *tessere*. This method possesses one obvious advantage in that it permits the worker to insert them at various angles to as to catch and reflect the light. But another method is often followed, and this was adopted in our case. The designs were sent out to Murano, and the mosaics were made up from them there. Then they were divided into sections, each 15 inches square, for convenience of transport, and placed in position by Venetian workmen, who came to England for the purpose.

But to return from the digression of mosaics in general to that in the Sanctuary of our Church—it is the climax of the series at the side altars, and represents the Coronation of Our Lady. The figure of Our Lady herself is extremely devotional, and the blues of sea and sky wonderfully beautiful. On either side of her stand St. John the Baptist and St. John the Evangelist, both intimately connected with her in her earthly life, but introduced here to denote that the Church is a memorial to John Henry Newman, whose name-saints and patrons they were.

The Altar of Our Lady

One very apparent defect in the Church is that the Transepts are too shallow. In the case of the Epistle Transept that fault was unavoidable, since the angle at which the Plough and Harrow Road runs left little space vacant, and the Sanctuary of St. Philip's Chapel was already in possession of what there was. This excuse, however, cannot be pleaded in the case of the Gospel Transept, which could easily have been extended into the playground, but unfortunately was not. The plea that transepts ought to balance each other should carry no conviction, since architectural rules are not immutable like the laws of the Medes and Persians, but relative to the effect aimed at. And if a desired effect can be obtained through the non-observance of rules, it would be pedantic to maintain that rules must be rigidly kept. After all, it was the greatest of architects, Michael Angelo, who acted on the principle, which he regarded as axiomatic, that the rules of architecture are made to be broken, whatever unbending purists and men of little imagination may have to say to the contrary.

However this may be, the sad result of our observance of the rule of balanced transepts is that the Lady Altar, because not set sufficiently far back, gives the impression of being top-heavy, and looks as if it were always on the point of falling on our heads; and this effect is emphasized through its being deprived of two of its steps, which would have thrown it further back, but which had to be sacrificed

through lack of space. Nevertheless, the altar itself, apart from its situation, has many fine points to commend it. It is a good specimen of baroque, and many rare marbles contribute to its intricate and variegated composition. The front is of Egyptian alabaster, with a plaque of Serpentine in the centre and settings of Sicilian, *Porta Santa*, jasper, peach-bloom (a picturesque name!), *Bianc' e Nero*, in infinite variety. It came from the Church of Sant' Andrea della Valle in Rome, whence it had to be removed to make room for a new shrine of St. Cajetan, the founder of the Theatines, who serve the Church. Together with the balustrade, the greater part of which has been erected in the Sanctuary, it was offered to us as a bargain and accepted. Sad to relate, the tabernacle that belonged to it was seized by the Italian authorities who have a law prohibiting the exportation of works of art. So Messrs. Fraley were commissioned to provide a substitute, and the tabernacle that has taken the place of the original one, still presumably in Italy, is their work.

Unhappily, the altar as it stood at Rome had no superstructure that could be taken down, transferred elsewhere, and reconstructed. So something had to be supplied to take its place in keeping with the altar itself and with its surroundings. The statue of Our Lady possesses an especial interest, since it is reminiscent of the very early days of the Oratory in England, from which it dates. Carved in wood by a celebrated French sculptor, it is a replica of the well-known *Notre Dame des Victoires* at Paris. The niche in which it stands, of statuary marble and *Verde Antique*, was designed by the late Mr. Walters, who was the architect of the Church of the Sacred Heart at Wimbledon and also of Buckfast Abbey Church. The surrounding walls are covered with *Cippolino*, the marble which is gradually being applied to the vast area of wall-space in Westminster Cathedral. The two columns, monoliths of Siberian onyx, always rare and now simply unobtainable, have a curious history. The late Mr. Bentley, the distinguished architect of Westminster Cathedral, at immense cost, secured six to support the huge baldacchino over the High Altar there. But alas



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*The Chapel
of Our Lady.*

for his hopes, onyx is brittle, and two columns were snapped outright, and a third badly damaged in transit. For years subsequently they lay derelict at Westminster, until the happy idea suggested itself that they might be utilized here. The softness of their tone is a perpetual delight to the eye, but in their present position the full effect of this is lost, since they stand in front of a stone background of almost the same shade of yellow. The bases and the capitals, although they may delude the unwary eye, are of good honest wood, forced to masquerade as something which it is not, and it must be admitted, with a certain sense of shame, that the apparently heavy broken pediment which they help to support is of the same humble material. We must derive such comfort as we can from the thought that, when our resources permit of the expenditure, what remains to be completed will be carried out worthily of what has been already done.

The Shrine of the Little Flower

To the right of the Lady Altar, resting against the wall, is the shrine of the holy French Carmelite nun, St. Teresa of Lisieux, a younger contemporary of many yet living, canonized not so many years ago, devotion to whom is now as universal as the Catholic Church. The picture which is a copy of the original painted by the Saint's sister, and hanging in the sacristy of the Carmel at Lisieux, is the work of the artist employed by the Carmelite nuns there; and the frame and setting, finely carved in Carrara marble, we owe to Messrs. Fraley.

The Shrine of St. Philip

The north wall of the Gospel Transept is pierced by a twin entrance, above the arches of which stands a statue of St. Cecilia, and on the intervening pillar a marble bust of St. Philip, a really beautiful work of art belonging to the seventeenth century. This entrance leads into the recently-built and much more recently-decorated Shrine of St. Philip, now completed except for the tympanum above the arches, which will eventually be covered with mosaic, or perhaps with a marble relief. Many visitors,

perhaps most, will regard the Shrine as the most attractive part of the Church ; and there is a certain propriety in the fact that we owe it to the artistic sensibility of one, Mr. George Bernard Cox, who was brought up under the benign influence of our Saint.

In shape it is a false octagon, or an octagon having unequal sides. The marble on the walls is Old Convent Siena, just as that in the Apse, but of a distinctive deep golden shade, and all of a uniform tone, an effect due to the careful selection of the slabs made by Messrs. Stubbs, of Liverpool. The four noble columns, that support the drum richly ornamented in plaster gilt, are of red Languedoc, and the capitals of pure white statuary marble. The carving of the two Carrara marble recesses betokens workmanship of the highest order. And finally the elaborate floor made of variegated marbles set in an intricate pattern is an example of so-called Florentine mosaic, which is only not real mosaic because it consists of marble *tessere*, not glass.

The white marble altar contains a waxen effigy of St. Philip which exactly represents the appearance of his body clad in red vestments. The picture hanging above is a copy of the much-copied Guido Reni at the Roman Oratory, a good copy made by Miss Maria Rosina Giberne, a very early friend of our Cardinal when he was the young Mr. Newman of Oriel, who followed him into the Church, and eventually died at a ripe old age as a nun of the Visitation at Autun, but without the artistic merit of that in St. Philip's Chapel, which will be mentioned later. The picture on the right, a quaint and pleasing one picked up at Rome with an elegant frame, portrays St. Philip in his boyhood, Pippo Buono, as he was called. The case underneath contains various relics and souvenirs of him, most of them given to Newman at Rome in 1846-47, when he was preparing to introduce the Oratory into England—pieces of his clothing, vestments, bandages, confessional, and most interesting of all, his spectacle-case, or we should say one of his spectacle-cases, since he had several, not so much because he needed spectacles, but to give him a whimsical means of mortifying his spiritual

children, the smart younger set of Rome, whose pride he chastened by making them wear one or other of his many pairs.

It is interesting to observe that the Shrine in its general design and form, as well as in its size and position, approximates nearly to that at the Chiesa Nuova, in which the Saint's body rests. Architectural perfection depends mainly on two features, beauty of line and beauty of colour; and different styles exhibit and emphasize one of these two factors rather than the other. This suggests a remark, the last before we pass to other things, on the ultimate resolution of the riot of colour in St. Philip's Shrine, the deep red of the pillars, the mellow brownish yellow of the walls, the bright gilt of the roof, the many hues of the floor, into a composite effect of richness and warmth and harmony.

The Choir-gallery

The Epistle Transept, like the Gospel Transept too shallow, is almost entirely occupied by the Choir-gallery. The inspiration for this, one of the prominent features of the Church, was drawn from the Shrine of St. Antony of Padua in the Gospel Transept of his Church at Padua, a splendid monument of late Renaissance work. But there is one essential difference, since here we have a gallery, whereas at Padua the columns support a wall rising to the roof, adorned with statues, exquisite reliefs, and wonderfully coloured marbles.

The arcading that bears the gallery consists of two parallel rows of four columns each, the front row of Verona marble, the back of alabaster. The contrast between the white marble of the capitals and the black of the arches is singularly effective; and the balustrade, composed of a variety of marbles, though not striking, is pleasing to the eye. Both the grille of carved wood gilt and the organ case, as has already been said, emanate from Ernesto Sensi's humble workshop at Rome. The organ case, be it at once admitted, is a specimen of unashamed baroque of the most outrageous type, the sham pilasters of which, the superfluous wreaths, the extravagant arabesques twining about everywhere, each single one a

challenge to the principles of true art, make it fatal to attempt an apology, much less a defence to the purists. Nevertheless, given the organ pipes, which at best are ugly and hard to disguise, what better treatment could be devised? The flamboyancy of the case distracts the eye from what would be offensive to it; and, independently of this, however much it may seem against artistic canons, it produces an effect of gaiety and brightness in a world not always gay and bright, not always green, but for the most part a murky grey.

The massiveness of the work can hardly be realized at the distance from which the observer looks at it. But we shall gain some idea of its size when we grasp that the large central wreath is 8 inches in depth at the thickest part, and that the rose petals measure 4 inches long. It is a remarkable fact that, although the case was constructed at Rome in an apparently haphazard fashion, and conveyed in no fewer than thirty-five packing-cases, when it came to be put together, the parts were found to fit almost perfectly with hardly half-an-inch to correct. This result is to be ascribed mainly to the extraordinarily accurate measurements made by Mr. Harrison, a familiar figure in the Church, but in part also to the scrupulous observance of the measurements by the carver at Rome.

The Organ

The description of the organ should be left to the technical expert. Here it will be enough if we record a few facts. It comprises three manuals and some fifty stops, certain of which exist only in anticipation awaiting the appearance of some generous donor, and also several elaborate combinations of stops. The 32-foot open stop is erected in a brick shaft, specially constructed to take it at the back entrance to the Church. The builders were Messrs. Nicholson, of Worcester.

The Altar of the Sacred Heart

Hidden away beneath the choir-gallery stands the Altar of the Sacred Heart, a relic of the old Church, designed by Mr. John Pollen and constructed of alabaster, enriched

with a variety of marbles. The lower part of the wall behind is covered with Chelleston divided into panels by bands of Serpentine, and the upper part with a transparent Skyros. The picture of the Sacred Heart, a copy of the original at the Roman Oratory, has decided merits, since the artist has succeeded in giving to the face an expression of tenderness and love, as is appropriate to such a representation, while he has at the same time avoided the common pitfall of a certain affected sentimentality, in a subject where not to succeed is to fail utterly. The unattractive curtains are merely a temporary expedient; the day will come when they will be replaced by a wrought-iron grille. On many days in the year the hidden beauties of this attractive corner of the Church can be discerned only dimly through the gloom; but to those who look for them they shyly emerge, like the virtues of the truly humble.

The Chapel of St. Charles Borromeo

To the north of the Gospel Transept lies the Chapel of St. Charles Borromeo. Perhaps a word is necessary to explain the propriety of our having in our Church a chapel dedicated to the great reforming Archbishop of Milan. At first sight he seems to have little in common with our own gentle Saint; but they were not only contemporaries, although St. Charles was considerably younger, both intent, each in his own way, upon the reform of abuses in the Church, but also close and intimate friends. St. Charles, when at the age of twenty-two he arrived in Rome in 1560 to become Secretary of State to his uncle, Pius IV, found St. Philip at San Girolamo immersed in his great apostolate, and they kept in touch with each other personally as long as St. Charles remained in Rome, and afterwards, when he went to Milan, through frequent letters, until he died in 1584, a man still comparatively young.

The walls of the Chapel are not yet decorated, as they will no doubt be in the course of time. The marble altar, with candlesticks to match, was designed by Mr. John Pollen, and stood originally in St. Philip's Chapel until 1880, when it was replaced by the present one. It has one unusual and notable feature, the very large bosses

of Derbyshire Spar, with which it is adorned. The large carved cupboard of wood gilt on the left is a relic-case, containing a considerable number of interesting relics, in particular those of the English martyrs, Blessed Thomas More, John Southworth, Philip Howard, Oliver Plunket, Cuthbert Mayne and Edmund Campion. Here also are kept the particles of the True Cross, often exposed for veneration during the course of the year. St. Philip's relics are to be found in his own shrine, but the relics of most of the post-Reformation Saints are here, in addition to those of St. Gregory the Great, St. Antony of Padua, St. Teresa of Lisieux, and an autograph of her namesake, the great St. Teresa of Avila.

The Dome

A dome may be defined as a rounded vault, of which the vertical section is a curved line concave towards the interior, and the base either a circle, an ellipse or a polygon, a circle being the most common. In a church such a feature may seem to be superfluous, since it serves no really useful purpose except in so far as it provides additional air-space, and offers facilities for lighting. But given a building consisting of a nave with aisles, two transepts, and a sanctuary, a dome becomes almost inevitable for æsthetic, if for no other reasons. The builders of the Renaissance, drawing their inspiration from the Pantheon, adopted it as a characteristic feature of their architecture, and instead of making it spring directly from the base-circle formed by the tops of the pendentives, they usually, in fact almost universally, introduced a cylindrical wall or drum between this circle and the dome itself simply to obtain the effect of a greater height.

But to return from these generalities to the dome of our Church—from the floor to the top of the cross on the summit of the lantern its height is somewhere about 120 feet as compared with the 434 feet of St. Peter's, Rome. Externally, it is not yet quite completed, as the four stone blocks will one day be converted into human figures, the four Major Prophets, the four Doctors of the Church, or something of the sort. The external shell of

the dome is formed of plates of copper which, after becoming dark and remaining so for several years, have turned into a brilliant green. Internally the pendentives, the drum, and the dome itself offer a spacious field for decoration which has now been almost completed. Fortunately the mosaics in the pendentives, representing the four Major Prophets, are from the design of Mr. Westlake; but unfortunately his death occurred before he had been commissioned to produce drawings for the decoration of the drum, and that fact accounts for the notable inferiority of the mosaics in the drum, as compared with the others in the Church. This is a singularly unhappy circumstance, since the mosaic above the entrance to the Sanctuary, visible from all parts of the Nave, stands in marked contrast to the dignified figures of the Prophets beneath. The remedy must be left to time which, in the course of years, may tone the brilliant colouring, and so make the contrast less apparent.

The Stations of the Cross

The Way of the Cross is a modern devotion, and our Stations are also very modern, but unusual and interesting. They are in Limoges enamel. In the Middle Ages and at the time of the Renaissance Limoges was famous for its enamels; but subsequently the industry died out to be revived only at the end of last century. Our Stations show what a craftsman of to-day can do. The details may not attain artistic perfection, but the colour-scheme is bright and decorative. The frames of copper, designed by Mr. Dunstan Powell, proved a disappointment to him. He hoped that they would tone gradually, as the copper of the dome has done, but instead of complying with his wish, they obstinately keep their original dull hue.

The Pulpit

In the Nave the most prominent object is the graceful pulpit. Designed, like the pulpit of St. Paul's Cathedral, after one in St. Mark's at Venice, it is executed in pure white statuary marble, beautifully carved, with panels of red Egyptian Porphyry and a border of marble mosaic.

Porphyry, the hardest of all marbles, and therefore the most difficult to manipulate, was especially prized by the Greeks and Romans, both in classical times and in the early days of Christianity ; and lovely slabs of it form a characteristic feature in *opus Alexandrinum* pavements. However, it has now become uncommon, and so it is pleasant to find it represented among the many marbles of our Church. The eight slender supporting columns are of Verde Antico, and the stairs of alabaster. Altogether, both as a whole, and in its details, it is a notable piece of work, and deserves more than a passing glance. The sounding-board hanging above, it may be pointed out, is a merely temporary makeshift, and one day will disappear, when a more modern method of enabling a preacher to make himself audible is installed.

The Chapels in the Aisles

Since the Church is served by a community of priests, it is essential that ample provision should be made for private Masses. So we find that there are in the aisles six chapels, three on either side. Before we look at them, it may be well to observe that considerations of space have had the same sad effect as in the case of the Transepts, since thus we shall anticipate an obvious criticism that the chapels would have been better if they had been deeper. That criticism we cheerfully accept and pass on.

It will be found most convenient if we begin our circuit of the Nave with the chapel next to the Epistle Transept, and end at the corresponding chapel on the other side, since thus we pursue the sequence in which the mosaics follow one another.

The chapel with which we start, then, is that of St. Anne, the mother of Our Lady, a popular Saint in the middle ages, whose feast on July 26th, kept in England since 1378, was extended to the universal Church in 1584. The subject of the mosaic is in keeping with the dedication, since it represents the Presentation of Our Lady in the Temple. The Apse is covered with a rich Italian Rosso, the brightest in tone of all the marbles in the Church. The picture in tempera, representing St. Anne and Our Lady as a child,

the former very attractive, the latter disappointing, is the work of the Benedictine community now settled at Talacre, in North Wales. The altar itself, the marble of which calls for no remark, possesses certain historical interest, since it came from the Chapel of Cardinal Macchi who in 1879, as Maestro di Camera to Leo XIII, showed Newman great kindness, when he went to Rome to receive the Cardinalate.

The middle chapel is dedicated to St. Joseph, to whom the Church on earth pays the highest honour next to that given to Our Lady, because he was chosen by God to be the spouse of the Virgin Mother and the foster father of Our Lord. Through a happy coincidence, since the dedication had been previously determined, the mosaic represents the Espousals of Our Lady and St. Joseph. The Apse is covered with a lovely marble called Pavonazzo, which in Italian means purple, because it contains markings of dark purple, though in our duller climate they look black; and this is intersected by narrow patterned bands of a costly Canadian Sodolite, now no longer obtainable, which under a good light rivals lapis lazuli. The alabaster statue of the Saint, carved by Messrs. Boulton of Cheltenham, after a famous picture by Guido Reni, is the most beautiful rendering of St. Joseph possible to conceive, and the most devotional. The altar front consists of a golden-yellow Skyros, but most unfortunately it has lost its tone, as Greek marbles are apt to do.

The chapel between the door into the Sacristy, a shabby relic of the old Church doomed to disappear at the appropriate moment, and that into the Cloister, is dedicated to St. Patrick, the most widely and ardently venerated of all national Saints. The mosaic, the subject of which is the Annunciation, has for its original, though in a different medium, Filippino Lippi's exquisite picture in the National Gallery. The beautiful green marble, panels of which line the Apse, is a particularly fine specimen of Connemara, supplied by Messrs. Fraley, and may be compared with the other specimen of the same marble in the High Altar. The picture in tempera, an unconventional representation of St. Patrick, was painted in Florence after an old master of the fif-

teenth century. The altar-front of Venetian mosaic, designed by John Pollen, is another interesting link with the old Church, where it formed the front of the old Lady Altar that used to stand in a queer but effective position in the Nave.

Crossing the Nave to the Gospel side, we come first to the Chapel of the English Martyrs, those of our fellow-countrymen who preferred to die rather than deny the primacy of the Holy See with Henry VIII and his successors. Of them no fewer than sixty-five have been beatified; and at this present time there is every prospect that Blessed John Fisher and Blessed Thomas More will soon be canonized, the vanguard of England's white-robed host. The mosaic is a copy of the delightful Visitation of Albertinelli at Florence, and ranks among the best in the series. The Apse is covered with panels of the same red African onyx as that in the Apse of the Church, cut against the grain so as to vary the effect, and intersected by bands of Verde Antico. The picture, a copy by the Benedictine nuns of Talacre of Beltraffio's St. Peter, adapted to fit the dedication of the altar, represents the Apostle enthroned with Blessed John Fisher on the right and Blessed Thomas More on the left, and in the background St. Peter's and the Tower of London.

Proceeding towards the pulpit, we come next to the Chapel of the Holy Souls, our War Memorial, the most beautiful of all the smaller side-chapels. The scheme of decoration is in harmony with its dedication, since the sombre tone recalls the Holy Souls, whose salvation is assured, but who have not yet emerged from the cleansing fires of Purgatory. Appropriately though only by coincidence, the subject of the mosaic is the Addolorata, Our Lady of Sorrows, but it must be admitted that this is the least satisfactory of all the mosaics. The life-size crucifix, a copy of the celebrated crucifix at Limpias, in Spain, carved at Rome, represents Our Lord in agony, stricken by a sense of total abandonment, and the expression of the Sacred Countenance disfigured by unutterable woe reflects the mystery of human sorrow. The marble of the Apse is another example of Old Convent Siena with deep purple veining, but of a different variety from that in

St. Philip's Shrine. The bands of black marble are bordered by a light gold fillet to provide some relief to the general sombreness of the whole.

Finally we come to the last altar on the Gospel side, dedicated to St. Valentine, one of the most sumptuous in the Church. Our Saint must not be confused with the popular St. Valentine, who has contributed a word to the English language, although the proximity of their feasts to each other, the feast of our St. Valentine being kept on February 21st, tends to make confusion worse confounded. Our St. Valentine was a martyr whose body was found in the Roman catacombs. Nothing is known of him beyond the fact of his martyrdom, attested by the phial of blood and other indications in his tomb. The presence of his body in the rich coffin beneath the Altar recalls the interest shown by Pius IX in the establishment of the Oratory in England; for when Newman, recently ordained and his Oratorian novitiate over, was on the point of leaving Rome at the close of 1847, the Pope gave him the Martyr's body as a parting gift together with the permission to keep the feast on his birthday. The picture above, however, does not represent St. Valentine, but St. Athanasius. Some readers will remember that Newman ascribed his conversion to the early Church Fathers, and recall how, after his reception into the Church, he took the volumes of their writings from the shelves—the very volumes that are in our Library—and kissing them exclaimed, 'Now indeed I belong to you', but among them all he was particularly drawn to St. Athanasius, Patriarch of Alexandria, champion of the orthodox faith against the Arians, in his life the victim of persecution and calumny, but now a Saint and a Doctor of the Church. One of Newman's last works as an Anglican was a translation of St. Athanasius into English; his first as a Catholic was the translation into Latin of certain lengthy dissertations extracted from it; and his last, at the age of eighty, a revision and adaptation of his English translation. His devotion to the great Alexandrian Patriarch explains why it is that the picture of St. Athanasius hangs at the Altar of St. Valentine. Painted on copper, it is the work of the



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*The Chapel of the
Sacred Heart, with
the Organ Gallery.*

Greek monks of Grotta Ferrata, some miles from Rome, and the frame also is of burnished copper. The mosaic representing the Descent of the Holy Ghost upon our Lady and the Apostles, the last done by Mr. Westlake, shows him at his best. The marble of the Apse is a rare onyx from Morocco, the veining of which is very distinct and curious.

The Baptistery

The Baptistery, adjacent to the Chapel of the English Martyrs, which a visitor may be inclined to pass by with no more than a casual glance, merits closer attention, unobtrusive though it is at first sight. It was designed by Mr. Dunstan Powell. The upper part of the walls is done in white plaster with a baroque frieze of cherubs bearing garlands; and the lower part is panelled with ebony inlaid with mother-of-pearl. The Baptismal Font, also designed by Mr. Dunstan Powell, deserves to rank with the finest in Venice, where its prototype is to be found. The basin with its pedestal is formed out of a single block of white alabaster, finely carved by Messrs. Bridgeman, of Lichfield; and the bronze canopy, unsurpassed as a specimen of work in metal, so perfectly poised and balanced that it can be moved with the utmost ease, with the graceful figure of St. John Baptist above, was executed by Messrs. Hardman.

The Holy Water Stoup

The Holy Water Stoup, standing inside the door leading into the Cloister, from an artistic point of view one of the most interesting and valuable objects in the Church, is an example of Florentine work of the best period, the beginning of the sixteenth century. It was picked up casually at a curio-shop in the Brompton Road. Its companion—for Holy Water Stoups always go in pairs, one for either side of the main entrance—is in the possession of the Signa Company of Florence, a firm that specializes in reproductions. This enabled us to obtain an exact replica, for the entrance into Plough and Harrow Road, in composition, but this met with an unfortunate accident, and was smashed beyond repair. The marble of our own original is somewhat discoloured by age, but the shape

and the elegant scroll-carving betoken work of the best period.

Notes on Other Objects of Interest

Here and there in the Church the visitor will light upon other objects hitherto unmentioned that deserve to be noticed, either for their artistic merit or for the associations that cling to them. First and foremost there are the confessionals placed in recesses between the side-chapels. They represent in wood the craftsmanship of Italy, Spain, Germany, Belgium and England. Then the lamps, hanging at the different altars, all antique, belong more or less to the same beautiful Venetian style, with the exception of that at Our Lady's Altar, which comes from Munich, and falls short of the perfection of the others, the best perhaps being those at the High Altar, though the pair in St. Philip's Shrine almost rival them. And lastly, the ivory crucifixes, and in particular those at St. Anne's, the Sacred Heart, and the Altar in St. Philip's Shrine. The small crucifix on the wall above the Holy Water Stoup is of rare Capodimonte Ware, called by this name from the suburb of Naples, where it was once manufactured.

Two pictures must be mentioned especially. The first, a representation of St. Joseph, hangs on the wall above the crucifix just referred to. It certainly comes from the hand of a great master, though his name is unknown, and belongs to the late sixteenth century Italian School. The Divine Child is charming, but the expression of St. Joseph's face seems to lack strength, and that is certainly a fault. The other, on the left of Our Lady's Altar, perhaps the Holy Family, but more probably St. Joachim and St. Anne with Our Lady, is attributed to Murillo, but it may come, and in all likelihood does, from one of his pupils. It has for us interesting associations, since it once belonged to the collection of Dr. Rickards, a Birmingham doctor well-known in his time, whose father had been one of Newman's earliest friends, though like so many others, he afterwards fell away, and to his indignation found himself referred to in the *Apologia* as no longer a friend. Nevertheless, his son wished the

picture to be hung in the Church in remembrance of his father's early connexion with our Cardinal at Oxford, and left it to Dr. Nelson with that object, and in this way it reached its intended destination.

The statue of Our Lady of Lourdes, near the central door in tinted marble, carved by Messrs. Boulton, was given by the Fathers in memory of the late Duke of Norfolk, educated at the Oratory School in its early days, and for ever devoted to our Cardinal. The small St. Peter close to it is a copy of the large bronze one at Rome, and has attached to it the same indulgence for kissing the foot. This custom, so tradition asserts, was introduced by Cardinal Baronius, the famous Church historian, St. Philip's disciple and his first successor as Superior of the Roman Oratory. Above it hangs in an antique Florentine frame a copy of the picture of Our Lady of Perpetual Succour, painted from the original at Rome. Given in thanksgiving for our escape from air-raids during the War, it recalls those days of dread and anxiety in the rapidly receding past, when the world as we knew it seemed to be crashing about us into ruin. And finally, with only a bare reference to St. Antony, carved in wood, rather stolid of expression, we come to the Calvary, looking at it not as a work of art, but purely as an object of devotion; and we kneel where humanity, sinful and repentant, sorrowful and yet hopeful, has knelt during the last eighty years at the feet of the Crucified, whose pity and mercy for ever exceed our grasp.

St. Philip's Chapel

We have left St. Philip's Chapel to the end, because while one object or another in the Church, an altar, a statue, a picture, a crucifix, has survived from the wreck of the past, it belongs wholly and entirely to the days that are gone, and its atmosphere is redolent of them. In its present form, it dates from 1858, when Newman notes in his diary: 'the throwing two small rooms into St. Philip's Chapel begun'. So it is hallowed by many old memories and associations. Here in the early days of the Oratory School our Cardinal used to speak to the boys

during the sermon at High Mass; here he often gave discourses on Sunday afternoons; and here he frequently said Mass, before he became a Cardinal, and had a private chapel of his own. Originally it was not as isolated from the Church as it is now, since they communicated with each other through a large gate at the bottom, which is now embedded in the wall. The present doorway was cut, when the new Church was built; and at the same time one of the three bottle-glass windows above the altar was moved. This gave the Sanctuary a lop-sided appearance, but the balance has now been restored by means of two dummy windows.

The altar in Derbyshire alabaster was designed by Sir George Gilbert Scott, grandson of Thomas Scott, of Aston Sandford, whom Newman in the *Apologia* speaks of as 'the writer who made a deeper impression on my mind than any other, and to whom (humanly speaking) I almost owe my soul', and the rest of the Sanctuary was decorated from his designs by his son, also George Gilbert Scott. Unfortunately the grimy atmosphere of Birmingham has dealt so hardly with the beautiful stone that it seems to be beyond cleaning. The altar-piece, the Guido Reni St. Philip, like that in his Shrine, though in the defective light it does not appear to advantage, is an excellent copy not later than the seventeenth century, so excellent in fact that it has been suspected to be a replica painted by the artist himself.

On the wall on the Gospel side the large painting on a wooden panel by Innocenzo da Imola (*d.* 1550), of the Bolognese School, was presented to our Cardinal by Mgr. Rogerson, of Paris, on the occasion of the publication of his *Letter to Dr. Pusey*, in which he defended our Lady's prerogatives against Dr. Pusey's attacks.

According to the original plan St. Philip's Chapel was destined to be converted into a Sacristy, the present one being merely a makeshift, though like many makeshifts, threatening to become permanent. The idea, however, has never been abandoned, and will one day be realized, when we find ourselves in the happy position of being able to build a Little Oratory and Confraternity Chapel.



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*The Pulpit and
the Gospel Nave.*

CONCLUSION

A man's noblest memorial is not built by hands, but inscribed upon the tablets of human memory. To our Cardinal that noblest memorial is assured, since beyond all doubt his name will live into the future, when his contemporaries, most of them at least, will have been lost in the night of oblivion that awaits all but the greatest. This Church, the visible expression and embodiment of our reverence and of our love, will serve to link his name with the spot in which his latter years graciously unfolded to their solemn close. Perhaps there is a paradox in the fact that the man, unique in his generation and the most universally revered, should have lived out his life, cribbed and confined within the narrow limits of so small a sphere, remote from the haunts of those who to all seeming were moulding the future. Yet eminence is not a sure proof that eminence is deserved; nor is appearance always reality. Time, the final arbiter of human fame, sits in judgement on the verdicts of the past, as it will on those of the present, and often reverses them, so that the giants of one age appear to be no more than pigmies to the next. We have seen many a Colossus of the Victorian era cast down from the pedestal on which he had been reared by contemporary enthusiasm. But whatever changes the future has in store, it is safe to predict that Newman will remain where he has always been, a figure solitary and aloof, yet enthroned in the hearts of those who know. In his life-time the centre of his influence lay here, where his memorial is, but its ambit was far-flung; the solitary light that shone from Edgbaston, to borrow a phrase from Coventry Patmore, illuminated the whole world with its gentle effulgence. At his death he joined the company of the immortals, and with them he will for ever be, not only for what he did, but more especially for what he was.

But of what avail is it that we should take away with us the knowledge of this fact, embedded in a medley of impressions, impressions of altars and statues, of marble and mosaic, of all that constitutes the glory of God's house? What is important is the secret that lies behind, and

explains, the fact. Newman's continuing influence marks the triumph of a personality, a personality permeated by and absorbed in an idea. This idea he compresses into the single sentence of his self-composed inscription that remains as his final testament to the ages—a sentence with a twofold meaning. First, it is his autobiography in little, the supreme event of his life being his emergence from the half-lights of his earlier beliefs into the full radiance of the truth. But secondly, and in its deeper, more pregnant, signification it expresses what was fundamental in his outlook on life, that this visible world is, as it were, an unsubstantial shadow veiling the invisible which alone is real and true and ultimate. Time passes, but eternity abides; and with time we too shall pass, each in his destined hour, *ex umbris et imaginibus in veritatem*.



THE ORATORY

SUNDAYS. Mass, 7 and 8.

Children's Mass with an Instruction, 9.30.

High Mass, 10.50.

Low Mass and Sermon, 12.

Catechism, 3.

Children's Benediction, 3.30.

Vespers, Sermon, and Benediction, 7.

WEEKDAYS. Mass, 6.30, 7.0, 7.45, 8.30 and 10.

Rosary, every evening (Monday, Veneration of the Relic of St. Philip) at 8.30.

Sermon and Benediction, Tuesday evening at 8.30.

Holy Hour, Thursday evening at 8.0.

HOLY DAYS OF OBLIGATION. In addition to the usual Weekday Masses, Mass at 6, High Mass at 10, and Low Mass at 11; Benediction at 8.30.

CONFESSIONS can be heard at any time, on application to the Oratory (side door). Confessionals attended after evening service on Sundays and Week-days: also on the mornings of Sundays and Feasts. On Saturdays, 4 to 6 and 7 to 10; also in French, German, Italian and Spanish.

SATURDAY before First Sunday of the month, Exposition of the Blessed Sacrament from 4 to Benediction at 9.

Converts are instructed in the evenings, or by arrangement. The Fathers are happy to see, at any time, non-Catholics who wish to make inquiries on points of Catholic doctrine and practice.

Little Oratory. This Brotherhood was founded by St. Philip Neri for men living in the world, to enable them by prayer and other spiritual exercises to sanctify their lives. All men are invited to attend, even though they be not members of the Brotherhood. Saturday night (except before first Sunday), Meditation at 9. Sunday afternoon, Devotions and Sermon at 4, followed by a Conference of the Poor.

General Communion on first Sunday of the month. Mass at 8 every Sunday morning.

Recreation Room, each evening, 7 to 10.30, and Sunday afternoon.

ASSOCIATION OF THE LIVING ROSARY. This is a Confraternity for Girls.

General Communion at 8 on the fourth Sunday of the month, in St. Philip's Chapel.

Devotions and Sermon on the same afternoon at 4.

SODALITY OF THE CHILDREN OF MARY. Monthly Meeting on the fourth Sunday at 3 p.m., in St. Philip's Chapel. Recitation of the Office of the Immaculate Conception on Tuesdays after the Evening Service. Meditation and Mass on Saturday at 7.30.

SOCIETY OF PERSEVERANCE (for Boys). Meeting, Monday at 7.30 and Thursday in the Recreation Room of the Little Oratory. Mr. Elsmere Harris.

General Communion last Sunday of the month at 8.

THE MOTHERS' MEETING every Monday in St. Philip's Hall, Plough and Harrow Road, at 2.30.

GIRLS' CLUB. St. Philip's Hall, Monday and Tuesday, 7.30-9.15.

ASSOCIATION OF THE SACRED HEART (for Married Women). Monthly Communion second Sunday at 8. Monthly Meeting preceding Monday at 3.0.

LENDING LIBRARY open every Sunday after the Children's Mass.

APOSTLESHIP OF PRAYER every Tuesday evening at 8.20, consisting of Rosary, Sermon, and Benediction.

On first Friday, Mass at 7.30 at the Altar of the Sacred Heart.

Intentions should be put in the box in St. Philip's Chapel not later than Monday night. They are forwarded to the Central Office at Wimbledon on the first Friday of each month.

SCOUTS (Mid. 108). Wednesday and Friday, 7.30 p.m. Mr. S. Gilman.

CUBS. Monday at 7, in St. Philip's Hall. Mr. Radford.

GIRL GUIDES (Mid. 77), in St. Philip's Hall, Thursday at 7.30 p.m. Miss Sutherland.

BROWNIES. In St. Philip's Hall. Thursday at 6 p.m. Miss Joan Marsh.

MEMBERS OF THE COMMUNITY DECEASED

John Cook	November 12, 1850
Aloysius Boland	March 19, 1852
Joseph Gordon	February 13, 1853
Ambrose St. John	May 24, 1875
Edward Caswall	January 2, 1878
John Henry Cardinal Newman	August 11, 1890
Paul Eaglesim	June 11, 1894
Austin Mills	September 9, 1903
Ralph Blakelock	January 4, 1904
Thomas Pope	July 1, 1904
William Neville	March 15, 1905
Ignatius Ryder	October 7, 1907
John Norris	October 18, 1911
Edmund Hodgson	November 28, 1919
Stanislaus du Moulin-Browne	December 7, 1933



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